


4 juillet 2024

# Triades, la symphonie du trois

« Triades, *la symphonie du trois »* est un film d'art vidéo expérimental réalisé par l'artiste plasticien Bruno Aveillan, qui invite les spectateurs dans un voyage contemplatif à travers l'univers symbolique et omniprésent du chiffre *trois*. Cette œuvre cinématographique est une célébration de la forme et de la figure triplement récurrente dans les structures naturelles, sociales et conceptuelles de notre réalité.

Ce projet cinématographique audacieux se déploie en trois mouvements et un épilogue, reliant les facettes essentielles de notre existence au chiffre qui a, depuis l'aube du temps, captivé philosophes, mathématiciens et artistes.

« Triades » offre une réflexion sur le monde qui nous entoure, sublimé par la présence persistante et significative du chiffre *trois*, en embrassant les dimensions de l'humanité, de la nature et de la faune dans un langage cinématographique aussi hétérogène qu'émouvant.

Dans «Triades», Bruno Aveillan explore le puissant motif du trinaire à travers un montage hypnotique d'images syncrétiques, où le chiffre *trois* demeure le protagoniste central. Loin d'être une coïncidence numérique, le chiffre *trois* se révèle en tant que pilier fondamental de diverses expressions - de l'harmonie d'une famille qui joue dans les vagues, au groupe de trois oiseaux traversant le ciel, jusqu'au trio de poissons nageant en symbiose.

La séquence d'images est accompagnée de compositions sonores tout aussi envoûtantes qui soulignent la beauté naturelle des trios présentés et renforcent les thèmes de l'harmonie, de l'équilibre et de la perfection, parfois.

L'objectif est de dépeindre comment le chiffre *trois* occupe une place fondamentale dans l'esthétique, l'organisation sociale et animale, et la spiritualité humaine.

*"Triades, la symphonie du Trois" est né de mon intérêt pour les formes récurrentes et les motifs qui créent les tissus de notre existence. En plongeant dans le concept et la visualisation du chiffre trois, j'invite le spectateur à redécouvrir un élément élémentaire de notre monde qui, malgré sa simplicité, possède une profondeur et une complexité inattendues. Ce film est une expérience immersive destinée à stimuler l'observation et l'appréciation des petits miracles du quotidien qui, ensemble, tissent le grand tableau de notre vie collective. "Triades" est ainsi une invitation à regarder au-delà de l'évidence, à ressentir l'essence cachée derrière la simplicité de ce chiffre puissant. »* Bruno Aveillan




# Triades, la symphonie du trois

Conférence Bruno Aveillan, 5 juillet 2024

*West Bund Art Center, Shanghai*












*Installation et film La Symphonie du trois - Bruno Aveillan,* 5 juillet 2024






# Triades, la symphonie du trois

Masterclass Bruno Aveillan, 9 juillet 2024

*West Bund Museum, Shanghai*

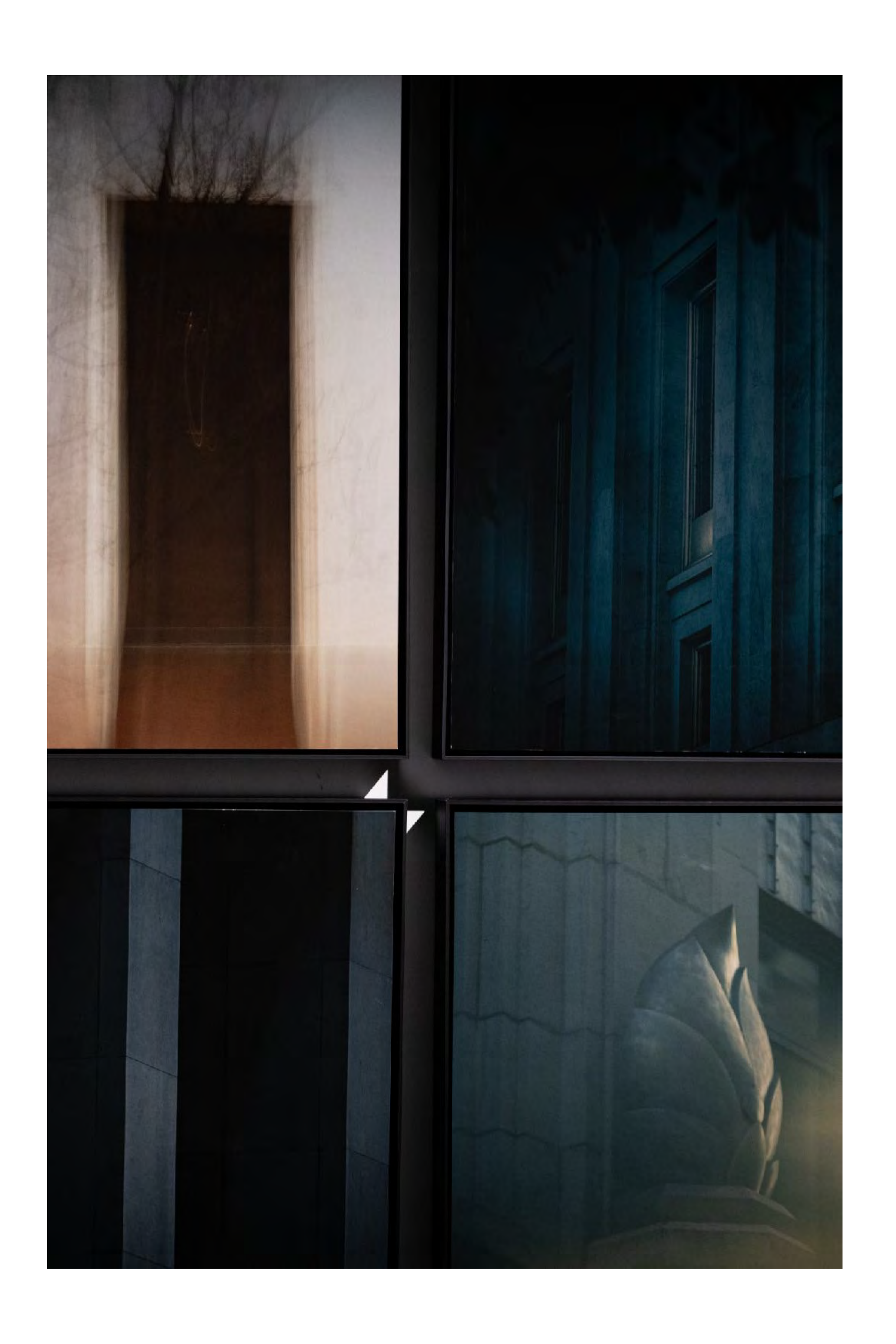






ART SHANGHAI
**Exposition Bruno Aveillan / Résonances**

4 novembre 2024 - 16 février 2025
BUND 33





**<u>Art Deco Resonances: A Dual Perspective</u>**

As part of this exhibition celebrating the centenary of Art Deco architecture, I wanted to offer a unique sensory and conceptual immersion, at the crossroads of experimental film and contemporary photography. Combining past and present, **Resonances** explores the cultural, aesthetic and historical connections between two major cities: Paris, the birthplace of this iconic style, and Shanghai, where it was reinvented under the influence of the Orient.

As a dialectical exploration, the exhibition plays on the tension between tradition and avant-garde, figuration and abstraction, past and future.

- The experimental film ***« Lorsque la Tour Eiffel rêve, elle contemple le Bund » (‘When the Eiffel Tower dreams, it contemplates the Bund’)*** explores a poetic dialogue between Paris and Shanghai, two metropolises united by the Art Deco style of the 1920s. Through the prism of dance and architecture, the film pays homage to the innovative design of this period and celebrates the liberating, nascent modernity of contemporary dance, embodied by the figure of Isadora Duncan. In homage to the auteur films of the period, it adopts a visual style inspired by experimental silent cinema, incorporating black and white, a square format and the play of prism and light in the shot. However, I wanted to avoid simple ‘imitation’ by introducing modern techniques (drone, steady cam, digital effects, artificial intelligence) into the making of the film to create an immersive, contemporary experience. It's a bridge between past and present, where Art Deco is reinterpreted through an innovative cinematographic aesthetic. The film also questions the way in which Art Deco, at once rigid in its motifs and lavish in its ornamentation, served as a backdrop to an era of rupture, when individuality and artistic daring were celebrated. By weaving together architectural forms and contemporary dance, *‘When the Eiffel Tower dreams, it contemplates the Bund’* celebrates both the permanence of structures and the transience of movement, while paying tribute to the legacy of Isadora Duncan, who liberated bodies just as Art Deco liberated forms.

- The photographs capture the light and shadows that dance across the iconic façades of Paris and Shanghai, capturing the visual language of Art Deco in its geometric and ornamental play. These shots become both witnesses and actors in a narrative that extends beyond simple architectural homage. By focusing on the lines of the buildings, the details of their structure and the harmony that emanates from this aesthetic, these works invite us to revisit the way in which architecture shapes not only our spaces, but also our imaginations.

The exhibition is a dialogue in which each work-film or photograph-weaves together a shared reflection on the legacy of Art Deco and its resonance across time and space. Between the triumphant modernity of Paris and the cosmopolitan effervescence of Shanghai, **Resonances** becomes an artistic bridge, an aesthetic cartography of the contemporary world shaped by a style that, one hundred years after its emergence, continues to inspire and provoke.

Bruno Aveillan


EPiLOGUE 回响 RÉSONANCES
By Bruno Aveillan
作为这场由Art Deco装饰艺术运动牵引起的展览的特别篇章，我希望在实验电影与当代摄影的交错中，呈现一场感官及观念的双重沉浸式体验。
实验影片《当巴黎铁塔梦眺上海外滩》是巴黎与上海之间的诗意对话——1920年代，装饰艺术运动将两座城市紧密联结。影片在舞蹈和建筑中，致敬这一时期涌现的创新设计，礼赞现代舞的开创者——伊莎多拉·邓肯，以及她所引领的身形解放和现代思潮。影调则以默片时代的实验电影为灵感，向同时代兴起的"作者电影"致以敬意。
摄影作品则捕捉了巴黎与上海标志性建筑外立面上的翩跹光影，以及其中凝聚的由几何线条和装饰元素交织而成的Art Deco视觉语言。镜头中的图景，既是旁观者，也是叙事主角。整组作品由此超越了对建筑的单纯表现，邀请我们以全新的目光再次"观看"建筑——它们不仅塑造我们所存在的空间，也影响着我们的想象力。
正如其名，《回响》系列经由影像的交织与交错，探索了Art Deco装饰艺术跨越时间与空间 、回荡至今的影响。
——布鲁诺·阿维兰
As part of this exhibition celebrating Art Deco, I wanted to offer a unique sensory and conceptual immersion, at the crossroads of experimental film and contemporary photography.
The experimental film *Quand la Tour Eiffel rêve, elle contemple le Bund* ("When the Eiffel Tower dreams, it contemplates the Bund") explores a poetic dialogue between Paris and Shanghai, two metropolises united by the Art Deco movement of the 1920s. Through the prism of dance and architecture, the film pays homage to the innovative design of this period and celebrates the liberating, nascent modernity of contemporary dance, embodied by the figure of Isadora Duncan. In homage to the auteur films of the period, it adopts a visual style inspired by experimental silent cinema.
The photographs capture the light and shadows that dance across the iconic façades of Paris and Shanghai, reinterpreting the visual language of Art Deco in its geometric and ornamental play. These shots become both witnesses and actors in a narrative that extends beyond simple architectural homage. They invite us to revisit the way in which architecture shapes not only our spaces, but also our imaginations.
This *Résonances* is a dialogue in which each work—film or photograph—weaves together a shared reflection on the legacy of Art Deco and its resonance across time and space.
— Bruno Aveillan
本特别单元系列作品由汉唐文化委托艺术家创作
Artworks Commissioned by Hantang Culture


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*Presented as part of the exhibition* **Resonances** *'Lorsque la Tour Eiffel rêve, elle contemple le Bund' (When the Eiffel Tower dreams, it contemplates the Bund)* offers a novel artistic dialogue, bringing together architecture and contemporary dance in an experimental film work that transcends time and space. Through a staging that combines the structured lines of iconic buildings with the fluidity of human movement, this film celebrates the harmony between two major aesthetic expressions: Art Deco architecture and the beginnings of modern dance, embodied in the work of Isadora Duncan, the muse of this period of creative liberation.

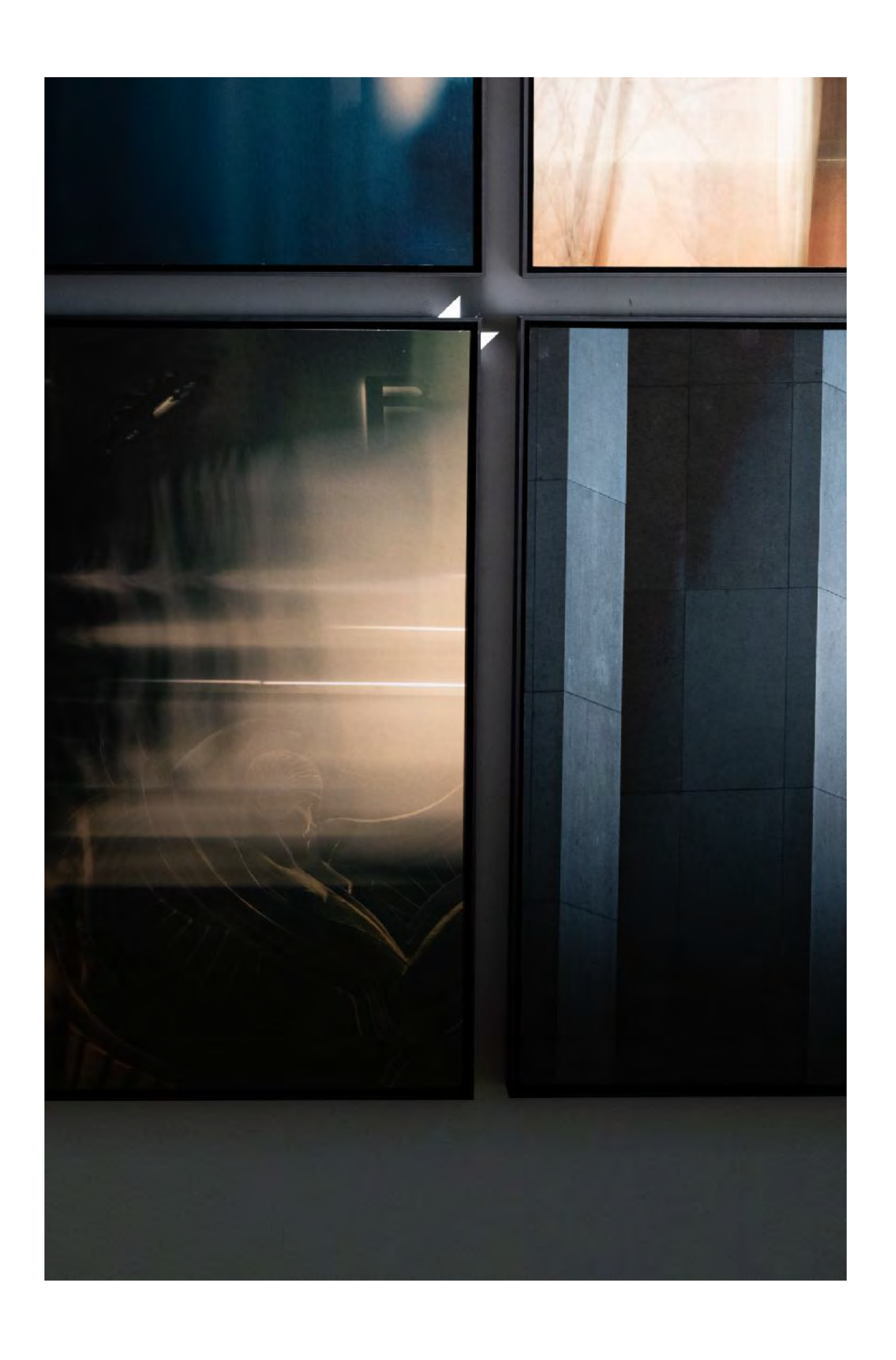
At the heart of this work, two contemporary dancers - a Frenchwoman for Paris and a Chinese woman for Shanghai - perform in parallel, each in the monumental and emblematic settings of the two cities. Their gestures, inspired by the spirit of Isadora Duncan, contrast with the geometric rigour of the Art Deco structures, echoing the dialectical tension that underpins the whole exhibition: a constant exchange between architectural discipline and the freedom of the body in movement.

The film explores these dualities: rigid and fluid, past and present, East and West. By orchestrating choreographies in places such as the Palais de Chaillot in Paris and the Bund in Shanghai, "When the Eiffel Tower dreams, it contemplates the **Bund** ' symbolises the meeting of two capitals, where Art Deco took root and evolved under distinct influences. The dancers each embody the essence of their respective cities, but their movements respond to each other, creating a visual and emotional echo, like two bodies searching for each other across space and time.

The work is a reflection on the way in which architecture shapes our gestures and our way of inhabiting space. As the dancers move through buildings that were once symbols of triumphant modernism, they redefine these places through their free and graceful movements, expressing a quest for modernity that, like Art Deco, transcends geographical and cultural boundaries.































ART SHANGHAI
**Résonances**

3 novembre 2024 - Vernissage / Opening
BUND 33